

artbank

MIAMI-DADE ART IN PUBLIC PLACES

recent
acquisitions

ABOUT THE ARTBANK COLLECTION

The Miami-Dade Art in Public Places Artbank is a nationally recognized collection of small, portable works of art normally sited throughout public areas or offices of the Stephen P. Clark Government Center and other Miami-Dade County administrative facilities. The collection represents over 300 works of art in diverse media, including sculpture, painting, prints, drawings, photography and textiles.

The purpose of the Artbank Collection is to offer the citizens and employees of Miami-Dade County an ongoing exposure to artists of the region, reflect the evolving maturity of the community of artists in South Florida, increase public awareness and support of the arts, and enhance the visual quality of life for workers and users at those facilities.

ARTBANK ACQUISITIONS: 2005

It has been over a decade since works were acquired for the Artbank Collection. Unlike the monumental, site specific art installations normally commissioned by Art in Public Places, these new acquisitions afforded Art in Public Places the opportunity to support local artists by purchasing works created in the artists' studio. Consisting of forty works from nineteen artists, these holdings represent the broad range of talent and artistic vision that can be found in South Florida.

Miami-Dade Art in Public Places would like to extend a special thanks to **AMERICAN AIRLINES ARENA** and the **MIAMI HEAT** for agreeing to the reutilization of funds previously allocated for an unrealized art project at the American Airlines Arena.

MIAMI DADE ART IN PUBLIC PLACES

Miami-Dade Art in Public Places serves the community through the implementation and maintenance of permanent art installations and educational programming dedicated to enriching the public environment and to preserving and enhancing the artistic and civic pride of Miami-Dade County. Miami-Dade Art in Public Places promotes creative art projects that improve the visual quality of public spaces. These public art installations transform public spaces from ordinary civic areas to sites that can lift the spirit and connect with the community.

One of the first public art programs in the country, Miami-Dade Art in Public Places was established in 1973 with the passage of an ordinance allocating 1.5% of construction cost of new county buildings for the purchase or commission of artworks. Art in Public Places is overseen by a citizens' Trust appointed by the Board of County Commissioners. The Trust receives recommendations on acquisitions and commissions from the Professional Advisory Committee, an independent group of arts professionals.

Over the years, the Miami-Dade Art in Public Places Trust has acquired or commissioned over 700 works of art and gained international recognition as a leader in its field. Artworks are installed countywide at diverse sites including Miami International Airport, Metrorail and Metromover stations, Port of Miami, MetroZoo, fire stations, libraries, police stations, public housing developments, and community health centers.

For more than a decade, the focus of the program has been on site-specific, collaborative projects that involve the thinking of artists, landscape architects, historians, engineers, and architects in a team approach. Creative problem solving through innovative collaborations has resulted in projects that validate, define, and expand community identity.

For additional information

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artists

LUCIANA ABAIT

MARIO ALGAZE

JOHN BAILLY

CARLOS BETANCOURT

ADRIANA CARVALHO

PRISCILLA FERGUSON

ROBERT FLYNN

SILVIO GAYTON

JAMES GOODWILL

REBECCA GUARDA

JIAE HWANG

DAVID LEROI

SILVIA LIZAMA

MARY RUDEN

PABLO SORIA

CHIEKO TANEMURA

ROBERT THIELE

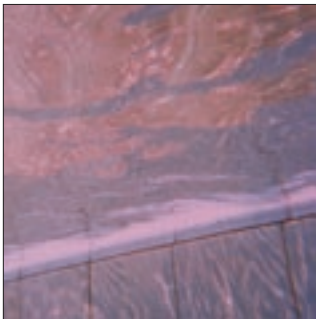
W.W. WEAVER

WENDY WISCHER

L U C I A N A A B A I T

Abait's *Underwater Series* combines her talents as a painter and photographer, resulting in canvases enriched with dramatic reflections of light and glorious shades of aquamarine. Her atypical use of perspective converts ordinary swimming pools into architectural landscapes, transforming ladders, walls, numbers, and lines into purely aesthetic forms, absent of their intended function. Themes of human presence and absence are often probed in Abait's underwater environments, marked by the formation of rippling water or bubbles, the presence of a swimmer, or contrasted with desolate, open spaces.

Argentinean born Luciana Abait holds a BFA from the National School of Fine Arts in Buenos Aires. Her works have been shown internationally in numerous solo and group exhibitions and are found in many public and private collections, including the Neiman Marcus Permanent Art Collection, The Four Seasons Hotel in Miami, Miami and Miami-Dade Art in Public Places. Along with gallery representation in Houston, Atlanta and Chicago, she maintains a studio at ArtCenter South Florida, Miami Beach.



All images *Untitled*, from *Underwater Series*, 2005, Photography and Acrylic on Canvas

MARIO ALGAZE

Mario Algaze comes from the tradition of self taught photojournalism and freestyle portraiture, a rare blend of street photographer and consummate darkroom virtuoso. Since the very beginning of his career in the 1970's, his visual thinking process, consistently free from any deep rooted aesthetic or ideological posturing, was clearly in tune with the modes of visual thinking in Latin American art.

—Professor Ricardo Viera, Director/Curator, Lehigh University Art Galleries, Bethlehem, PA

These photographs represent Algaze's innate ability to capture flawless moments of serenity; an alligator slowly emerging from the still waters of the Everglades, the intricate base of a Banyan tree, downtown Miami void of frenzied traffic and congestion or Lummus Park just before sunrise. A deep sense of solitude and tranquility embodies these images, creating a mysterious sense of time and place.

Mario Algaze, born in Havana, Cuba, moved to Miami at age 13. His photographs have been exhibited throughout the United States, Europe and Latin America. He has received numerous awards, including four National Endowment for the Arts Fellowships in Photography. In Miami, Algaze is represented by Barbara Gillman Gallery.



Banyan, 2003, Selenium Toned, Silver Gelatin Print



Mirada Salvaje, 2003, Selenium Toned, Silver Gelatin Print



Lummus Park, 2003, Selenium Toned, Silver Gelatin Print



Next Stop: Government Center, 2004, Selenium Toned, Silver Gelatin Print

J O H N B A I L L Y

Drawing from multiple historical references, Bailly's work explores how information is received and the manner in which it is processed. Inspired by Dadaism, he often creates subject matter by physically dropping shapes on a surface or pulling absurd phrases from a hat. As a result, any defined narrative is the outcome of chance and entirely subjective, inviting the viewer to reflect on the manner in which reality is conceptualized.

John Bailly was born in Slough, Buckinghamshire, 1968. He received an MFA in Painting and Printmaking from Yale University in 1993 and is Fellow of The Honors College at Florida International University. Based in Miami, his work has been exhibited at the John and Mable Ringling Museum of Art, the Dunedin Fine Arts Center, the von Liebig Art Center, and the Art and Culture Center of Hollywood



Derrida, 2000, Oil on Canvas

C A R L O S B E T A N C O U R T

Consisting of signs and symbols rooted in ancient cultures, Betancourt's work is a delicate mix of the contemporary and the distant past. He draws inspiration from the human form, allowing the natural curves of the body to create a sculptural canvas on which he scripts. Many of his self portraits document rituals he performs, often celebrating and paying homage to the spirits of his ancestors.

Carlos Betancourt is a visual artist born and raised in Puerto Rico of Cuban parents. He has received numerous awards and grants and is currently working in two monumental public arts commissions. He has exhibited internationally and his artwork is part of such prominent collections as the Smithsonian National Portrait Gallery in Washington, D.C., the Metropolitan Museum of Art in New York, the Centro Atlantico de Arte Moderno in the Canary Islands, the Lowe Art Museum in Coral Gables, Florida, the Bass Museum of Art in Miami Beach, Florida and the Museum of Art in Fort Lauderdale, Florida.

Carlos Betancourt currently lives in Miami, Florida. He is represented by Robert Miller Gallery, New York.



Untitled (For Bob and Tibet), 2005, C-Print

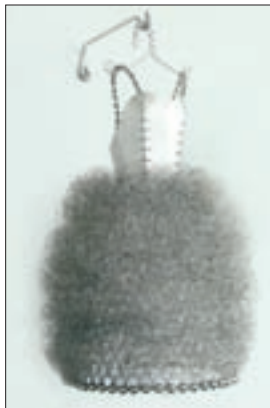
A D R I A N A C A R V A L H O

Adriana Carvalho's method of working is precise and meticulous, as she strives to perfect each of her delicate pieces. The materials she uses are ordinary household or industrial items; stainless steel wool, aluminum screening, brass wire, spikes and other hardware related products. The intended use of these materials is transcended in her sculptures, which inventively explore the preconceived role of women in our culture and of the fragile balance between nurturer and heroine.

Brazilian born Carvalho received her BFA from the Faculdade de Artes Plasticas in Sao Paulo. Upon graduation, she moved to Chicago where she was first introduced to the welding process. Chicago's extensive resources for recycled materials, world renowned architecture, iron structures and public art influenced her art making process, merging the spirituality of her native country, Brazil, with the industrial personality of Chicago. Carvalho now lives and works in Miami Beach, an environment which has fostered her work and allowed it to become more adventurous by incorporating diverse, unexpected materials to communicate her ideas.



Lineage, 2001, Mixed Metals



Maid of Honor I, 2004, Mixed Metals



Maid of Honor II, 2004, Mixed Metals

P R I S C I L L A F E R G U S O N

I grew up in the suburbs of Miami, but I lived for the weekends when my father took me fishing and hunting. He taught me to pay close attention to the things that mattered in a world that I knew was special.... He taught me that there was seeing and there was seeing. He also gave me my first camera. I have been photographing with great enthusiasm since 1979, mostly in Florida, and without stopping. —Priscilla Ferguson

Ferguson's photographs are full of humor and whimsy, often portraying people and animals in unlikely encounters. As a fifth generation Floridian, she possesses a strong affinity for the landscape and people of Florida.

Ferguson is a graduate of Florida International University, where she received an MFA and BFA in Photography. She has taught photography in the Miami-Dade County Public School Magnet Arts Program and at Florida International University. Her work has been exhibited throughout South Florida and can be found in numerous permanent collections, including the Museum of Modern Art, Department of Photography, New York.



Untitled (with Alligator), 1994, Photograph



Untitled (with Dolphin), 1997, Photograph

ROBERT FLYNN

I have always thought of my artwork as a journal, my location in the landscape surrounding me. Paintings and drawings are my calendar of events of things dear to me, even the banal: yard work.

—Robert Flynn

Watering, mowing, weeding and countless other chores devoted to the lawn and garden are the inspiration behind Flynn's drawings. He plays with the notion of nature as an object and the backyard as a modern day fetish. *Garden Variety* seeks to celebrate the backyard, its sprinklers and mowers, as well as commemorate backyards which have been forgotten or lost; the hundreds of sod plugs that have withered away.

Robert Flynn graduated from Rutgers University in 1992, with an MFA specializing in Painting and Printmaking. He has taught lithography and intaglio at Florida State University and was an artist in residence at ArtCenter South Florida, Miami Beach for 6 years. His studio is now a large warehouse in the Wynwood arts district of Miami.

Flynn lives in Miami Beach with his wife Stephanie and their two dachshunds, Lulu and Snoopy.



Plug (2), Garden Variety Series, 2004, Graphite and Charcoal on Paper



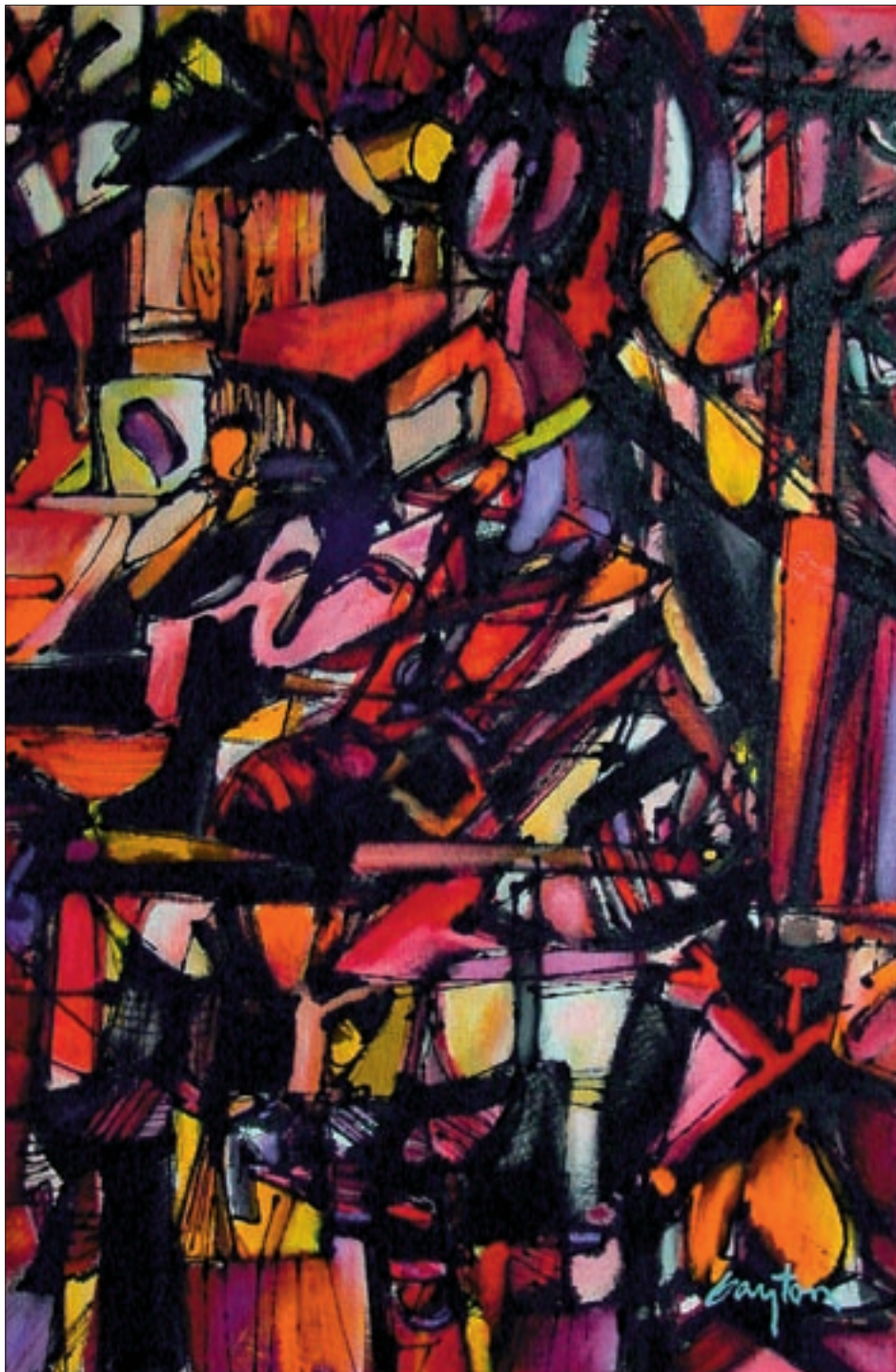
Plug (4), Garden Variety Series, 2004, Graphite and Charcoal on Paper

SILVIO GAYTON

In my work, I try to make people think beyond color, composition, theme or artistic conventions. I want them to be present, to experience my work in the here and now, without regard to the past or to the future. –Silvio Gayton

Gayton, who paints without planning or preconceived ideas, embodies the automatic painting style, relying on the imaginative powers of the unconscious. In *Images #5*, bright, translucent colors, juxtaposed with painterly black lines, elicit the likeness of stained glass. Yet, upon further inspection, the work transpires into a variety of hidden images that challenge the viewer's perception and inspire imagination.

Silvio Gayton was born in Havana, Cuba. In 1965, he left his country and has since lived in Venezuela, Spain, Chicago and Miami.



Images #5, 2005, Oil and Enamel on Canvas

J A M E S G O O D W I L L

I want the viewer to realize and embrace an awareness of the possibilities of union. By being conscious of the larger context in which we all exist, the chances for understanding and positive action grow. I hope the Union Series can be a sign along the way.

—James Goodwill

During the past few years, Goodwill has created a series of drawings and paintings entitled *Union*. The series is based on a repertoire of shapes, colors and compositions that are symbolic, graphic representations of social, political and economic forces coming together, forming a union.

James Goodwill lives and works in Miami.



Union #73, Enamel Paint on Aluminum

R E B E C C A G U A R D A

While living in Mexico City, Guarda befriended a Belgian painter who was collecting Fabiolas, anonymous paintings of a woman in a red hood. Since each image was painted by a different artist, the personal characteristics of Fabiola varied greatly, inevitably leaving the viewer unsure of her exact likeness.

Intrigued by the idea of a series of portraits that could never pin down the identity of a person, Guarda unearthed an old Sicilian marionette from her childhood and embarked on a seven year process of “collecting” the marionette’s portrait. To date, she has produced over forty portraits of the marionette, allowing her image to vary slightly in each depiction.

Rebecca Guarda is a Miami based artist, also trained as an architect. She has exhibited her work in Miami, New Orleans, and the Northeast coast.



Marionette No. 8, 2001



Marionette No. 16, 2002

J I A E H W A N G

Jiae Hwang was born in Seoul, Korea in 1981. At age 13 she moved with her family to the United States. Growing up as the only Asian student at her suburban school in the American South, Hwang felt a great sense of alienation and solitude. Her adolescent years were spent imagining herself in fantastical places of other dimensions, living a self-imposed super-reality.

In the series *I am the Real Princess of the Magical Land*, Hwang explores the coexistence of innocence and deceit. While some of the figures she depicts in this series are real princesses in training, others are merely attempting to trick the viewer into believing they are the real princess. Ultimately, it is up to the viewer to decide which figures are genuine and which are pretending.

Jiae Hwang lives and works in Miami where she is pursuing a dual BFA in Electronic Intermedia and Drawing at the New World School of the Arts. She is represented by Fredic Snitzer Gallery, Miami.



Both images: Untitled, 2004, I am the Real Princess of the Magical Land, Graphite on Paper

DAVID LEROI

Leroi's *Abstreet* series focuses on urban culture and the aesthetic features of street art. He chooses to ignore the figurative content and sociological aspects of this art form, selectively drawing inspiration from the many abstractions that can be seen in a wall drawing or urban landscape. Using the same techniques and materials as street artists, masking tape, spray cans and markers, he combines different shapes and vivid colors to reinterpret the stylistic features of urban art.

David Leroi received a National Diploma of Superior Plastic Expression from the International Art Pilote School in Nice, France. He lives and works in Miami, where he is a resident artist at the ArtCenter South Florida, Miami Beach.



Abstreet #4, 2005, Acrylic on wood

SILVIA LIZAMA

I like to photograph man made spaces while they are undergoing change, while they're being renovated, demolished or altered by natural disaster. Part of the excitement is in catching the moment before it is complete. No one else will see that space the same way... I want to be engaged, mystified, challenged. I want to capture these timeless moments. –Silvia Lizama

Deering Bedroom, Deering Fireplace and Deering Columns capture the renovation of The Deering Estate at Cutler, which was ravaged by Hurricane Andrew in 1992. Using black and white photography, Lizama documented the Estate being brought back to its natural splendor as an environmental center and a tourist attraction. After printing the images, she applied photographic oils by hand, using color to bring to life a fictional quality and make real the moment of time witnessed by the artist.

Silvia Lizama, born in Havana, Cuba, moved to South Florida in 1960. She earned a BFA from Barry University in Miami, Florida and an MFA from Rochester Institute of Technology in New York. She is currently Professor of Photography at Barry University in Miami.



Deering Fireplace, 2002, Hand Colored, Gelatin-Silver Prints



Deering Bedroom, 2002, Hand Colored, Gelatin-Silver Prints



Deering Columns, 2002, Hand Colored, Gelatin-Silver Prints

MARY RUDEN

This photograph portrays the colors and textures of various tropical fruits, including mamey, variegated pineapple, lime, mango, and vanilla. Ruden's work reflects an understanding of tropical plants and is strongly influenced by the beauty of Miami's subtropical climate.

Ruden, who received a BFA from the University of Miami, specializes in painting tropical foliage. As a collector of rare plants, she provides insight into the history, design and plant collections of various gardens. Her botanical art is included in the archives of the Hunt Institute for Botanical Documentation in Pittsburgh, Pennsylvania and numerous private collections. She is a member of the American Society of Botanical Artists, as well as several other horticulture societies.



Tropical Fruit, 2003, Photograph

P A B L O S O R I A

I always say that one is what one has been, in one's works. There is a nostalgic stance in these works. It is always about returning to a common place, or wanting to continue belonging to it. And memory keeps them almost intact. It is a revision and I represent them through my vision as an artist. At least, that is what I try to do. —Pablo Soria

These works belong to a series entitled *Las Yungas Suite*. Las Yungas is part of a larger ecological region that spans from the Venezuelan Andes, all the way down to Northwest Argentina, including the Province of Tucumán, where Soria was born. In this region, Soria began taking self-portraits and photographs of the land surrounding him. His work develops and evolves through self-portraits, allowing exploration and investigation into the different directions in which he wants to take his work.

Pablo Soria was born in San Miguel de Tucumán, Argentina, 1964. In 1989, he earned a BFA from the School of Fine Arts, National University of Tucumán. His works are part of major private and public collections including the Museo de Arte Moderno, Buenos Aires Argentina; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museum of Art, Fort Lauderdale; Philip Morris Collection, New York; Museum of Fine Art, Houston, TX; MDC, Kendall Campus, Florida. He lives and works in Miami, Florida.



Las Yungas #K5N2, 2005, Litex Camera Film Print over Acrylic Painting



Las Yungas #K4N10, 2005, Litex Camera Film Print over Acrylic Painting

C H I E K O T A N E M U R A

Still life photography is not just a process of representation. As in any other form of art, it often exhibits the artist's philosophy. It may also contain visual dialogues or demonstrate current problems in society. To Tanemura, still life photography is very personal. She finds joy in discovering the slightest changes of the delicate blend of textures and scents in the magical weaving of natural light and serene air. Her respect and emphasis on time passage is rooted in her native Japan, where much emphasis is placed on observing subtle changes in time.

According to Tanemura, the British playwright Christopher Fry summarizes her artistic vision in the following statement: "I want to look at life – the commonplace of existence – as if I had just turned a corner and run into it for the first time."

Cheiko Tanemura was born and raised in Japan. She received a BFA from Florida International University and has exhibited her work throughout South Florida.



Banana Flower, 2005, C-Print



Poinciana, 2005, C-Print

ROBERT THIELE

It is far from usual that we are exposed to subtlety and power in the same moment; this is the key to Thiele's art, which possesses a gravitas born of the brilliant handling of materials.

—Jonathan Goodman, Pratt Institute, Brooklyn, New York

Thiele has a complicated persona, as does his art. This former professional football player is a delicate and intricate artist whose sculpture defies ordinary expectations. Thiele's handmade geometric installations appear minimalist at glance, but his multilayered, detailed use of materials contains a complexity that captivates the viewer. He creates three dimensional vessels that focus on form, contour, color, and quantity. These luminous abstract sculptures often suggest landscape, geology, the human form, as well as other elements and ideas that allow personal interpretation to viewer.

Thiele's previous exhibitions include the Whitney Biennial in New York, the Corcoran Biennial in Washington D.C. as well as exhibits in Germany, France, Switzerland, Belgium and Spain. In Miami, Thiele is represented by Barbara Gillman Gallery.



Clockwise from top: M 324, 2004; A6 #73, 2000; A6 #121, 1999; A6 #76, 2000; M 326, 2004; Mixed Media

W . W . W E A V E R

In *Swinger Rider*, Weaver employs a technique called sequential photography, which depicts multiple images of an object in motion. Sequential photography is often used by artists to record a subject's movement in both time and space of events happening too rapidly to be seen with the naked eye. By placing the images adjacent to each other, inherent movement and a storyline is established, allowing small episodes of time to be viewed with sharpness and precision.

W.W. Weaver received a BA from City College, New York. From 1974-1981 he worked as a photojournalist for news services covering Belfast, Beirut and Africa. His work has been featured in several magazines, including *Digital Photographer* and *The Artists Magazine*. In 1994, he received the Cultural Consortium Fellowship for Visual and Media Artists from the Miami-Dade Department of Cultural Affairs. Weaver currently works as a freelance photographer in the Miami area.



Swing Rider, Ink Jet Print,

W E N D Y W I S C H E R

I am interested in redirecting attention to the smaller things in life. I seek to expose the sacred within the mundane, the monumental within the minute, unraveling boundaries created by culture and language, revealing common ground in the 'in between's' of established categories through a dichotomy of concepts. —Wendy Wischer

The *Untitled Rain Series* captures the marriage between man-made and natural elements, creating images that rely on the coexistence of each component. The work is based on blurring the separation between these two forces and revealing common ground. By depicting drops of rain as they appear on a window, the background fades out of focus while the individual water droplet perfectly reflects the outside world, inverting the image in the same manner as our retina.

Wendy Wischer has exhibited her work at the Miami Museum of Science, the Museum of Art, Fort Lauderdale and during Art Basel at the Miami Art Museum, among other locations. She has received multiple fellowships, artistic awards and commissions. In Miami, Wischer is represented by Diana Lowenstein Gallery.



Untitled, Rain Series #11, 2005



Untitled, Rain Series #11, 2005

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"It is the policy of Miami-Dade County to comply with all of the requirements of the Americans with Disabilities Act."

